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ABSTRACT

This bibliography brings together a collection of materials dedicated to the Zoltan Kodaly philosophy of music education. Included in this volume are ten units; (1) books and monographs; (2) articles; (3) reports and papers; (4) dissertations and theses; (5) music, song collections, textbook series, and didactic materials; (6) selected titles in folksong literature; (7) audiovisual materials, including discography, radio, films, videotapes, filmstrips, games, and transparencies; (8) source books; (9) unpublished materials; and (10) organizations and addresses. Each unit provides bibliographic information for the items cited, including author, title, publisher/producer, date, volume, and address where appropriate. (JH)

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KODÁLY: A DYNAMIC TRADITION

I

THE KODÁLY CONCEPT:

A BIBLIOGRAPHY FOR MUSIC EDUCATION

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FOREWORD

This bibliography is the first volume of a projected series to be published by the Organization of American Kodály Educators. The aim of the series is to provide to teachers, scholars, and musicians information and resources not readily available elsewhere. Since Kodály's work became known, its unique qualities have attracted commentators and adapters in many countries. This has resulted in a sizable body of literature on practice in Hungary as well as on applications outside the country where the concept originated. Much of this material is not widely distributed and is little known outside limited circles; therefore, its practical usefulness has not been fully exploited.

When the Board of Directors and the Publications Committee of the Organization of American Kodály Educators were considering possibilities for an initial publication, the compilation of a bibliography of works about Kodály's principles, pedagogy, and related matters became the obvious choice. It was felt that such a list would be useful to music teachers seeking practical information, to students in teacher training programs, and to scholars as an initial step toward further study.

OAKE is grateful to Barbara Kaplan, chairman of the publications committee and compiler of this bibliography, for her dedication to the task and for the methodical way in which it was carried out. Not only has her organization and editing made the present volume many times more useful than it might have been, but thanks to her foresight, it is in a form which can be easily brought up to date in the future. Users are encouraged to notify the Organization of American Kodály Educators of additions or corrections that become apparent so that future editions may become even more comprehensive and more accurate.

We look to this as a first milestone: the initiation of what the Organization of American Kodály Educators hopes will be a series of practical aids to its members, and for the users of the bibliography, the first step to exploring the many facets of the treasure bequeathed us by Zoltán Kodály.

Bloomington, Indiana
March, 1983

Jean Sinor
President, 1982-1984
Organization of American Kodály Educators

INTRODUCTION

Throughout the history of music, there have existed many traditions which ultimately, due to acceptance into theory and practice, tend to disassociate themselves from the person or persons with whom they originated. One still hears reference to the "Guidonian" scale, but solfeggio is in common use without constant attachment to Guido as an innovator; Franconian notation was a musical milestone, but the incorporation into practice no longer necessitates reference to the origins in the work of Franco of Coĺogne; dodecaphonic techniques no longer mean only Schönberg, or musique concrète only Varèse. Such tradition is also the essence of folksong.

Today, the name Zoltán Kodály is synonymous with a philosophy of music education that encourages music experiences of the highest quality for every child, directed toward the goal of developing the integrated personality. Such experiences are based on what Kodály called the "musical mother tongue"--one's own musical language, to be experienced, perceived, and understood, as a point of departure for the exploration of other musical languages and cultures. Much that has been associated previously with other music education programs concerned with the growth of musical competency, understanding, and enjoyment in children and young people is also considered an important part of "Kodály" practice. The Kodály concept embraces not only the well-recognized facets of a singing approach, emphasis on ear-training and solfeggio, and the development of music literacy, but also the cultivation of improvisatory and creative skills, opportunity for instrumental achievement, and movement in all its forms. Always the focus rests in the well-being and happiness of the child, through joyous and challenging musical-experience. In these stated goals, the "Kodály" philosophy of music education is also synonymous with

ideals that have been pursued for many years by American music educators, with varying degrees of success. With Kodály, the philosophy has been reinforced with sequential, thorough, vital method which is no less appealing because it is logical. Zoltán Kodály's vision of music for every child, his dedication to the task of composing for young people, and his foresight in educating colleagues and students to his beliefs in music and children provide strong reasons for continuing the association of his name with the best in music education practice for many years to come.

Shared performing experiences--not only for each other, but with each other--and shared information have become hallmarks of professional meetings which involve Kodály educators. As interest in Kodály's philosophy has expanded far beyond the boundaries of his native Hungary, the body of related literature has increased rapidly and continues to grow. Bibliographic scholarship remains as dynamic as the Kodály tradition itself. Two bibliographies concerning Kodály and music education have appeared to date: John Barron's A Kodály Bibliography (1979) published by the Kodály Institute of Canada, and Jonathan Rappaport's compilation (1980) entitled The Effects of Zoltán Kodály,Composer, Musicologist, and Educator on International Music Education, published by the Kodály Center of America.

The Organization of American Kodály Educators, for a first volume in its monograph series entitled Kodály, A Dynamic Tradition, chose to develop a new bibliography which would symbolize through the evolving nature of the bibliographic field, the qualities which have stimulated and refreshed music educators concerned with the Kodály concept. These qualities are represented by the permanent value of some entries, by changing views in the light of new research--both educational and musicological, and by items of dated interest

which reflect events or thought in relation to a specific time. The chapters have been organized, and in some cases subdivided, for practical use by users of the bibliography. Since folk song is a prominent feature in Kodály curricula, a chapter on folk song literature has been included apart from the chapter on didactic materials; the folk song chapter does not attempt a comprehensive listing of folk song collections, rather a suggestive or representative listing emphasizing American state and regional collections which may serve as an initial source for the teacher, student, or librarian assembling materials for a Kodály program. Plans are in progress to update the bibliography at five-year intervals. The Organization of American Kodály Educators hopes, through this resource, to further enable music educators to cultivate the many sources of enrichment that spring from music, from research, from discussion, and from reports, that they may better

> teach music and singing ... in such a way that it is not torture but a joy for the pupil: instill a thirst that will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition ... Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance.
>
> -Zoltán Kodály
> Selected Writings

The bibliographic form used in this publication is that of Kate Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations, with necessary departures or additions as required by the nature of the materials. Other reference sources used in developing the form of the bibliography have included the Anglo-American Cataloging Rules and the Modern Language Association Handbook.

The editor is indebted, over the period of some years, for bibliographic contributions and assistance from Mihály Ittzés, Director of the Library, Emeritus, Zoltán Kodály Pedagogical Institute; from Erszébet Szőnyi, Chairman Emeritus of the Teacher Training Department, Liszt Academy of Music; and from Margaret Stone, Editor of the Kodály Envoy, 1977-1984. In the more recent preparation of this volume, the gracious help of László Vikár and Katalin Forrai, of Jean Sinor, President, the Organization of American Kodály Educators, 1982-1984, of members of the OAKE Executive Board and members of the 1982 Publications Committee, Nancie Kester and Ivy Rawlins, is gratefully acknowledged. The able assistance of Brenda Chandler, graduate teaching assistant at Auburn University, and the editorial suggestions of Bettye Campbell, coordinator of the Word Processing Center, have been invaluable in the preparation of the final manuscript.

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I

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VI

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Grade 2	Lenke Igó
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VIII

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X

ORGANIZATIONS AND ADDRESSES

International Kodály Society. Bulletin of the Society. Semi-annual. Spring and Autumn.

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Organization of American Kodály Educators. Kodály Envoy, Quarterly Journal. Annual Proceedings.

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